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# Strange

Alex Pauk  
Music Director &  
Conductor



# Matter

Sunday,  
January 26,  
2014

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## WELCOME TO THE THIRD CONCERT OF OUR 31<sup>st</sup> SEASON!

The concert is presented in collaboration with the University of Toronto's Faculty of Music. Making his Esprit debut, the sensational young cellist Bryan Cheng performs a work by Gabriel Prokofiev. With his background as a producer of hip-hop, grime and electro records infusing his composition, the London-based composer – and grandson of Sergei – is one of today's most distinctive voices in new classical music. After graduating from studying classical music, Gabriel spent a few years producing hip-hop and electro, but realized that he is more inspired by the emphasis on originality and innovation that exists in contemporary classical music.

Samy Moussa, whose musicianship is rapidly being recognized, appreciated and rewarded internationally, joins Esprit to conduct the premiere of his new work – *Intermezzo for Orchestra* along with a work by German composer Peter Ruzicka. Little known in North America, Ruzicka is a highly regarded German conductor, composer and teacher who has held some of the most important artistic directorships of orchestras, opera companies and music festivals in Europe.

## STRANGE MATTER

The title of the evening comes from the work by Zosha Di Castri – a young and gifted Canadian composer of international importance. Strange matter is thought of as a 'liquid': comprised of "up", "down", and "strange" quarks", explains Di Castri. Her composition parallels this notion with musical materials swirling in her mind.

Unsub Chin, arguably the most recognized and sought-after composer to have ever come from Korea, received numerous awards and accolades throughout her career. Her recent work *Graffiti* celebrates the idea of street art, from primitive to refined, labyrinthine to stark. Dense, skittering strings in the first movement, cascades of tubular bells and gongs in the second and urgent brass chords in the final "passacaglia" created a work of singularity and authority.

# ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

Samy Moussa, Guest Conductor

Bryan Cheng – Cello

## Flute

Douglas Stewart, *piccolo*

Christine Little, *piccolo, alto*

## Oboe

Clare Scholtz, *English horn*

Karen Rotenberg,

*English horn*

## Clarinet

Colleen Cook, *E flat*

*clarinet, bass clarinet*

Richard Thomson,

*bass clarinet*

## Bassoon

Jerry Robinson,

*contrabassoon*

William Cannaway,

*contrabassoon*

## Horn

Christine Passmore

Diane Doig

## Trumpet

Robert Venables,

*piccolo trumpet*

Anita McAlister

## Trombone

David Archer

David Pell

Herb Poole, *bass trombone*

## Tuba

Sasha Johnson

## Piano

Stephen Clarke, *celeste*

## Harp

Erica Goodman

## Percussion

Ryan Scott

Trevor Tureski

Mark Duggan

Blair Mackay

## Violin I

Stephen Sitarski,

*concertmaster*

Parmela Attariwala

Corey Gemmell

Anne Armstrong

Sonia Vizante

Joanna Zabrowarna

## Violin II

Bethany Bergman

Louise Pauls

Janet Horne

Michael Sproule

Renee London

Erica Beston

## Viola

Douglas Perry

Rhyll Peel

Katherine Rapoport

Nicholaos Papadakis

## Cello

Paul Widner

Marianne Pack

Elaine Thompson

Margaret Gay

## Bass

Tom Hazlitt

Hans Preuss

# STRANGE MATTER

Esprit Orchestra

Alex Pauk, Music Director and Conductor

Sunday January 26<sup>th</sup>, 2014 | Koerner Hall

7:15 pm            Pre-Concert Talk  
                         Composers Alexina Louie, Samy Moussa, Gabriel Prokofiev  
                         and Zosha Di Castri

8:00 pm            Concert

## PROGRAMME

Peter Ruzicka            *Satyagraha*

Samy Moussa            *Intermezzo for Orchestra\**

Gabriel Prokofiev            *Concerto for Cello and Orchestra*  
                         3<sup>rd</sup> movement: *Allegro Energetico*  
                         Bryan Cheng – cello

## INTERMISSION

Zosha Di Castri            *Strange Matter* for ensemble

Unsuk Chin            *Graffiti*  
                         I. *Palimpsest*  
                         II. *Notturmo urbano*  
                         III. *Passacaglia*

\* Esprit Commission and World Premiere

The commissioning of Samy Moussa's new work was made possible through generous support from the Koerner Foundation.

Gabriel Prokofiev is Roger D. Moore Visiting Composer at the University of Toronto Faculty of Music.

# ALEX PAUK

Music Director, Conductor and Composer

Alex Pauk, composer, conductor and educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 70 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, outreach projects, tours, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Arts Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. He has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions include *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

His newest work, *Musiques immergées*, for chamber orchestra and audio playback, received its world premiere in Montréal with the SMCQ.

# BRYAN CHENG

Cello

16-year-old Canadian cellist Bryan Cheng has attracted widespread attention for his natural, virtuosic command on the cello and his mature, impassioned musicianship. He discovered his love for the cello at age 3 and won his first competition at age 5. Making his orchestral debut at age 10 with I Musici de Montreal Chamber Orchestra, under the baton of cellist and conductor Yuli Turovsky, Bryan has been the guest soloist with the ensemble ever since. He has also soloed with Canada's National Arts Centre Orchestra and was invited as the youngest artist at the NAC Summer Music Institute in 2008 and 2009 under the direction of Pinchas Zukerman. In summer of 2010 at the Aspen Music Festival, he was invited to perform at numerous public concerts.

Mr. Cheng has also performed with the Ottawa Chamber Orchestra and with the Nouvelle Génération Chamber Orchestra. He has soloed concerti by Haydn, Boccherini, Tchaikovsky, Dvořák, and Shostakovich with orchestras.

Following his first solo recital at age 11, Mr. Cheng has performed as a recitalist in prestigious concert halls in Canada and United States, with pianist Silvie Cheng. The sibling duo has also reached audiences in Europe including Belgium, the Czech Republic, Holland, and in Asia including China and South Korea. In summer of 2013, the Cheng<sup>2</sup> Duo gave its debut recital at the Ottawa International Chamber Music Festival.

Mr. Cheng is a 1<sup>st</sup> prize winner of the Canadian Music Competition, 1<sup>st</sup> prize winner at the Ontario Music Federation Association Competition, and winner of numerous prizes and scholarships at local, provincial, and national festivals and competitions. He has been a scholarship recipient from several summer music academies, including the Orford Arts Centre Academy, the Toronto Summer Music Academy, the National Arts Centre Summer Music Institute, and the Pilsen International Music Academy. Over the years, Bryan has performed at masterclasses with many internationally renowned cellists and musicians.

Bryan connects with audiences of all generations, and is committed to bring new music to concert halls.

Mr. Cheng plays a rare and precious 1754 cello by Bartolommeo Tassini of Venice.

# STEPHEN SITARSKI

## Concertmaster

An Oakville native, Stephen SitarSKI enjoys an incredibly varied career as a violinist and musician. Acclaimed nationally in performances of Baroque music through to contemporary and jazz, he is also a recognized conductor, adjudicator, teacher and music administrator. Currently Concertmaster of the Kitchener-Waterloo Symphony, he has also led many other Canadian orchestras including the Vancouver Symphony and Ottawa's National Arts Centre Orchestra, as well as orchestras in the United States and Europe.

He frequently appears as soloist with orchestra and, along with much of the standard repertoire, performs concertos written especially for him by Canadian composers. In April, 2009, as part of the Open Ears Festival, Stephen performed R. Murray Schafer's violin concerto 'The Darkly Splendid Earth: The Lonely Traveller'. In March, 2011, he was guest concertmaster and featured soloist for the National Ballet Orchestra's programs *Eugene Onegin* and *Russian Seasons*.

He is 1st Violin of the Canadian Chamber Ensemble, a founding member of Trio Laurier, and is a regular participant in diverse chamber groups and festival events both nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed Art of Time ensemble as well as Soundstreams.

Routinely heard throughout Canada on disc and on live radio broadcasts, SitarSKI has also performed countless television and film scores, including the violin solos in the Hollywood film 'Being Julia'. A dedicated educator, Stephen is a faculty member of the National Youth Orchestra of Canada, Wilfrid Laurier University and Glenn Gould School. In recognition of his outstanding artistic contribution to the Kitchener-Waterloo community, he is a recipient of the Kitchener-Waterloo Arts Award for Music.



## PETER RUZICKA

### *Satyagraha* (1984)

SATYAGRAHA means:

adherence to a conviction that is acknowledged as absolute and irrefutable. Truth without Relativism. In my orchestral composition, a “Canto” that is at once infinite and insistent obtrudes more and more strongly into the

force field of an orchestral eruption. Initially the “Canto” seems to be overpowered, negated, cast into doubt. But the “Canto” asserts itself as a “true”, an actual form, as a fundamental experience of musical consciousness, an experience that can be firmly embraced.

— Peter Ruzicka

## SAMY MOUSSA

### *Intermezzo for Orchestra* (2014)

There is a repeated figure with a tendency to move upwards. It is leading towards a chord.

Everything seems static until it collapses.

A very high register, where energy is accumulated, until it collapses again. A chorale appears and without development, it will change; accelerate. It seems unstoppable, even quietly. It appears to start again, but it ends.

*Intermezzo* was commissioned by the Esprit Orchestra.

— Samy Moussa

## GABRIEL PROKOFIEV

### *Cello Concerto #1* (2013)

3<sup>rd</sup> movt: *Allegro Energetico*

This is my third concerto, and perhaps my most traditional, considering that my two previous concerti had unconventional soloists. However, I have continued my interest in taking influences from electronic and contemporary dance music styles, as well from classical and modern classical forms; so that this concerto both explores the more traditional and lyrical aspects of the cello as well as syncopated, percussive and minimal approaches.

Three years ago I composed Cello *Multitrucks*, a suite for cello nonet, which gave me the chance to explore and enjoy the rich variety of sounds that this instrument can create, and it reaffirmed my belief that the cello is one of the most versatile classical instruments. I was very impatient to compose a concerto for cello, so when Alexander Ivashkin approached me with the opportunity to compose for him and the St. Petersburg Philharmonia I was already full of ideas.

Because the premiere of this concerto is in St. Petersburg, and in the concert hall where so many inspirational Russian composers have been performed (including my grandfather), I instinctively started to write music that connected it to my Russian heritage, albeit with a contemporary twist. My father

grew up in Russia, but I was born in London (though I have visited Moscow and St. Petersburg several times), and this premiere was my Russian orchestral debut. I have stayed true to my own compositional voice, but I have allowed those aspects that connect to my Russian side and my grandfather to sing out louder in this work.

The third movement opens with a humorous, quasi-classical introduction (marked 'curioso' in the score) but then launches into head-nodding hip-hop stabs set in triple time which are occasionally looped and stuttered mechanically as if manipulated by a DJ. This movement originally had working title of *Bang Waltz*, referring to the bastardization of that old classical form which it hints at. However, the ornamental cello theme has a more classical shape, but without strictly adhering to classical harmony, and leads the soloist into very demanding display of their skills.

— Gabriel Prokofiev

## **ZOSHA DI CASTRI** ***Strange Matter* (2011)**

Physicists, philosophers, and artists have been trying to get to the root of matter for most of recorded history. From the four states of matter, to molecules, to atoms, to the nucleus, neutrons and protons, and finally, *deep* matter, where quarks and gluons such as "strange" matter are presumed to exist, an infinite intricacy reveals itself (ever

more minute). I was drawn to the idea of strange matter partially because of its name, but also because of its unusual properties. It is thought of as a 'liquid': comprised of "up", "down", and "strange" quarks. Strange matter is much heavier than normal matter, and within it, there are no boundaries. Scientists believe that it could only be created if matter were to be squished to an extreme degree with a critical amount of pressure and density. There was something evocative in this that seemed to resonate with the odd gestural musical material that was circulating in my mind — never behaving the way I would expect, coming from me, and yet always remaining a bit mysterious.

## **UNSUK CHIN** ***Graffiti* (2013)**

- I. *Palimpsest*
- II. *Notturmo urbano*
- III. *Passacaglia*

Most of us, when confronted with the term "graffiti," are likely to associate it with the rather desolate wall scrawlings all over our urban landscapes. However, this is not the whole picture: graffiti is an age-old form of artistic expression, which – unexpectedly, and without ever attempting to be "high art" – can be very creative. No less artists than Klee, Miró, Dubuffet, and Picasso were interested in it. In our time, there is the highly interesting and controversial phenomenon of Street Art, which has occasionally wittily succeeded in criticizing the commercialization and

uniformization of cities. At their best, street artists have been able to thwart the expectations created by omnipresent mass media and by advertising – one can find some particularly remarkable examples in metropolises such as Berlin, Paris, or New York.

Though this was the initial stimulus for *Graffiti*, it finally branched into rather different directions: it is only very loosely, if at all, connected to the phenomenon of Street Art (or to the visual arts). The music is not illustrative nor is it programmatic; what remained from the initial creative nucleus is little more than the title and the dialectic between primitivism and refinement.

My main idea, at the end, was to compose a music which is not restricted as to time or place, and which offers strong contrasts between different modes of expression.

The movements' headings give a hint of the changing modes, moods, and structures of the music. The first movement is polydimensional and many-layered; one can hear allusions to a multiplicity of styles.

The second movement forms a strong contrast to the hyperactive previous movement. It starts with distant and gradually approaching bell-like sounds, from which the whole movement's musical material is being derived. As a result, the music oscillates between simplicity and highly

complex micropolyphony. The instruments are often used in an unconventional way: the winds as well as the strings employ extended techniques.

The third, highly virtuosic, movement is a kind of an "urban passacaglia" (from the Spanish *pasar una calle - to walk along a street*). Formally, the passacaglia plays a central role throughout the movement. Two worlds collide in this movement: the brass attacks are commented upon by flitting interjections of different instruments, which are highly varied in character and length. These fragmentary comments are constantly interrupted by the brass passacaglia.

As a whole, the musical language of *Graffiti* shifts between roughness and refinement, complexity and transparency. *Graffiti* calls for great agility, virtuosity, and constant changes of perspective from the musicians; each instrument is being treated as a soloist.

— Unsuk Chin

Commissioned by the Los Angeles Philharmonic Association, Gustavo Dudamel, Music Director; Orchestra Ensemble Kanazawa, Michiyoshi Inoue, Music Director; Kunststiftung NRW and Ensemble musikFabrik.

**Peter Ruzicka (b. 1948)****Composer**

Born in Düsseldorf, Peter Ruzicka received his early musical training at the Hamburg Conservatory (piano, oboe and composition). He later studied law and musicology in Munich, Hamburg and Berlin.

His compositions have been awarded numerous prizes. In 1969 he received a City of Stuttgart award for the cantata *Esta Noche* and in 1970 a prize at the Bartók Competition, Budapest, for the string quartet *...fragment* .... In 1971 he received an award for an orchestral work, *Metastrofe*, at the International Rostrum of Composers in Paris, and in 1972 for *In processo di tempo...* at the International Gaudeamus Competition. In 1972 he was awarded the Bach Prize scholarship in Hamburg.

Peter Ruzicka has been director of the Hamburg State Opera and the State Philharmonic Orchestra from 1988 to 1997. He has been appointed professor at the Hochschule für Musik und Theater Hamburg in 1990. Moreover, he became Artistic Advisor of the Royal Concertgebouw Orchestra in Amsterdam in 1997. In 1999 he was named President of the Bavarian Theatre Academy, and from 2001 to 2006 he took over the Artistic Directorship of the Salzburg Festival. At present he is artistic director of the Munich Biennale.

As a conductor of his own and other works, Peter Ruzicka has directed the German Symphony Orchestra in Berlin, Royal Concertgebouw Orchestra, the Sächsische Staatskapelle Dresden, the Symphony Orchestra of the Bavarian Radio, the Bamberg Symphony Orchestra, and many others.

**Samy Moussa (b.1984)****Composer**

Composer and conductor, Samy Moussa has collaborated regularly with a number of orchestras and ensembles, among them the Vienna Radio Symphony Orchestra, the Bavarian Radio Symphony Orchestra, the Orchestre symphonique de Montréal, Vancouver Symphony Orchestra and many others . In 2010, Samy Moussa became Music Director of the INDEX Ensemble in Munich.

His music for orchestra has been championed by world renowned musicians such as Kent Nagano who has commissioned him three works for orchestra for the Orchestre symphonique de Montréal. His music is known for its clarity and power as well as its refined orchestration, and his conducting is characterized by its energetic and inspired style.

Samy Moussa took part in several master classes in conducting with Pierre Boulez, Peter Eötvös and Klaus Arp among others. He has studied composition and

conducting at the Université de Montréal in addition to conducting studies in the Czech Republic. Born in Montreal, Samy Moussa settled in Germany in 2007 where he was enrolled at the Hochschule für Musik und Theater München.

Samy Moussa was assistant conductor with the Sinfonieorchester Frankfurt and with the Ensemble Modern. He was awarded the Bayerischen Kunstförderpreis 2012 for his work as conductor with the INDEX Ensemble and won the Composers' Prize 2013 from the Ernst von Siemens Music Foundation. Pierre Boulez commissioned him a new orchestral work for the Lucerne Festival to be premiered in 2015. Samy Moussa lives in Paris and Berlin.

**Gabriel Prokofiev (b. 1975)**  
**Composer**

Composing music that both embraces and challenges western classical traditions, Gabriel has emerged at the forefront of a new approach to classical music in the UK at the beginning of the 21st century. His *Concerto for Turntables* was performed at the BBC Proms in August 2011 to critical acclaim and broadcast on BBC2 television. Other recent works include a poly-stylistic 'orchestral remix' of Beethoven's *Ninth Symphony* commissioned by John Axelrod and the

Orchestre National des Pays de la Loire, France, performed sold-out concert halls in Angers and Nantes in June 2011; a *3rd String Quartet* premiered by the Ruysdael Kwartet at the Wigmore Hall in 2010; '*import/export*' a percussion suite for Global Junk.

Prokofiev's own distinctive sound is informed by his background as a producer of hip-hop, grime, and electro records, as well as his earlier involvement in electroacoustic music at York and Birmingham universities, which saw him win a Residency prize at the prestigious Bourges International Electroacoustic Music Competition in 1998.

Latest works include new music for a ballet production of *A Midsummer Night's Dream* for Bern Ballet's winter season in Switzerland, and a *Concerto for Bass Drum & Orchestra* which was premiered by Princeton Symphony in 2012.

Gabriel lives in Hackney, London, with his partner and their two young children.

**Zosha Di Castri (b. 1985)**  
**Composer**

Zosha Di Castri is a Canadian composer/pianist living in New York. Her compositions have been performed in Canada, the US, and Europe by such ensembles as the Edmonton Symphony Orchestra,



the Internationale Ensemble Modern Akademie, l'Orchestre de la francophonie canadienne, Chicago Symphony Orchestra, and others.

She has participated in residencies at the Banff Center, Domaine Forget, the Nouvel Ensemble Moderne's Forum, and the National Arts Centre's summer program. She was named a laureate of the 3rd International Composer's Competition for the Hamburger Klangwerkstage Festival, won two SOCAN Foundation awards for her chamber music in 2011, and in 2012, tied for the John Weinzwieg Grand Prize for her orchestra piece *Alba*. Recently, her work *Cortège* garnered her the Jules Léger Prize for New Chamber Music.

Expanding beyond composing and performing strictly acoustic concert music, Di Castri's work also includes interdisciplinary collaborations into the realms of electronic music, sound installation, video, performance art, and contemporary dance. Recently her mixed-media works have included *Akkord I* for flute, piano, electronics, and large sculpture, as well as collaboration with choreographer Thomas Hauert of the ZOO Contemporary Dance Company on a new piece for electronics and dance at Ircam

in Paris.

This past year, as the inaugural *New Voices* composer, (a program organized by Boosey & Hawkes, the New World Symphony, and the San Francisco Symphony) Zosha was co-commissioned to write a percussion quartet, and a new work for orchestra. She is also working with Wet Ink Ensemble (NY), Esprit Orchestra (Toronto), Pamplemousse (NY), North/South Consonance (NY), Alarm Will Sound (Baltimore), Ekmeles (NY), and the Toronto Symphony on newly commissioned pieces.

Zosha is currently finishing her doctoral studies in composition at Columbia University, where she also teaches composition, electronic music, and music history to undergraduate students.

## **Unsuk Chin (b. 1961)**

### ***Composer***

Unsuk Chin was born in Seoul, South Korea, and has lived in Berlin since 1988. Her music has attracted international conductors including Simon Rattle, Gustavo Dudamel, Kent Nagano, Esa-Pekka Salonen, Peter Eötvös, Neeme Järvi among others. It is modern in language, but lyrical and non-doctrinaire in communicative power. Chin has received many honours, including

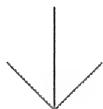
the 2004 Grawemeyer Award for Music Composition for her *Violin Concerto*, the 2005 Arnold Schoenberg Prize, the 2010 Prince Pierre Foundation Music Award, and the 2012 Ho-Am Prize.

'Music of Today' series of the Philharmonia Orchestra in London.

She has been commissioned by leading performing organizations and her music has been performed in major festivals and concert series in Europe, the Far East, and North America by orchestras and ensembles such as the Berlin Philharmonic, Chicago Symphony Orchestra, London Philharmonic Orchestra, Philharmonia Orchestra, Boston Symphony Orchestra, Kronos Quartet and many others. In addition, Unsuk Chin has been active in writing electronic music, receiving commissions from IRCAM and other electronic music studios.

In 2007, Chin's first opera *Alice in Wonderland* was given its world première at the Bavarian State Opera as the opening of the Munich Opera Festival. Her second opera *Alice Through the Looking Glass* is commissioned by The Royal Opera in London for premiere in the 2018/19 season. Since 2006, Chin has overseen the contemporary music series of the Seoul Philharmonic Orchestra, a series which she founded herself. Since 2011, she has served as Artistic Director of the

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Upcoming Concert  
Sunday, May 25, 2014

# Mysteries



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Zosha Di Castri — **New Work** (Esprit Commission & World Premiere)  
Christopher Mayo — **New Work** (Esprit Commission & World Premiere)  
Mark-Anthony Turnage — ***Out of Black Dust***  
Louis Andriessen — ***Mysteriën***  
Alex Pauk *conductor*

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8:00pm Concert;  
7:15pm Pre-concert talk  
Koerner Hall in  
the TELUS Centre at the  
Royal Conservatory

**Tickets on sale now:**  
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[performance.rcmusic.ca](http://performance.rcmusic.ca)  
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